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FILM FUN

And The Magazine of Fun. Judge's Library and Sis Hopkins' Own Book Combined

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OCTOBER



THE HUN AT PLAY



THE Boches were bored. To be shut up for three months in a deserted chateau in the heart of Normandy was no small hardship for five Prussian officers accustomed to the gayeties of Berlin. To be sure, during their enforced stay, they had found entertainment in acts of vandalism, after the manner of their kind. Mutilated family portraits, priceless Flemish tapestries cut to ribbons, fine old mirrors cracked by pistol bullets, and the hacked and broken furniture that littered the spacious apartments of the chateau, all bore eloquent testimony to the favorite pastime of the Hun. But even this sport for the moment had palled. Outside the rain descended in torrents. As the brandy and liqueur passed from hand to hand, suddenly the Captain has an inspiration. A soldier is despatched to a nearby city. In the evening he returns with five handsome girls. How the table is laid and the fun grows fast and furious as the champagne flows; how in an access of alcoholic patriotism toasts are proposed by the chivalrous Prussians reflecting on the bravery of the men and the virtue of the women of France; what happens to the Baron at the hands of one of the girls—a patriot even if a *fille de joie*—is told as only Maupassant could tell it in the story *Mademoiselle Fifi* found in this superb *Verdun Edition* of

The Complete Works of Guy de Maupassant

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The Best English Translation Complete--Literal--Unexpurgated

WHILE the eyes of the whole world are centered on our gallant ally, France, and her heroic struggle against a ruthless invader; with the ghastly picture before us of the brutal atrocities committed by an inhuman foe on her civilian population, her women and young girls; while the smoke still rises from her destroyed cities and profaned temples, and the crash and thunder of her guns is heard from Calais to the Vosges as she hurls defiance at her treacherous enemy—nothing could be more timely than the publication of this Complete Collection of the works of France's most gifted son, Guy de Maupassant, in whom realism reached its culminating point and the short story the perfection of its art, and whose stories of the Franco-Prussian War, told with relentless realism, will be read now with a new interest and a fuller appreciation of their verity in the light of current events. But if such stories as *Boule de Suif*, *Madame Scuvage*, and *Mademoiselle Fifi* first raised Maupassant to the highest pinnacle of literary fame, that position was rendered secure for all time by his other matchless series of novels and stories covering the widest range of human emotion and experience in which every kind of character, good or bad, yielded material for his art. Literally translated, all these will appear in the *Verdun Edition* which will be published soon in a form unapproached by any previous edition ever offered on this side of the Atlantic.



ESSANAY

LITTLE MARY McALLISTER

The most necessary qualification for a patient is to *be* patient, and, no matter what qualifications he may lack, Little Mary McAllister's dog "Bobo" is that, and serves as a satisfactory outlet for his mistress' desire to do her bit.

Film Fun

EDITORIALS

Does Your Money Pay This Bill?

IT ISN'T what you spend, but what you get for your money, that makes happiness in this life. The costliness of worthless things was never more in evidence than in some of the films that are thrust upon us—technically almost perfect, but from a mental and moral viewpoint about as wholesome as morphine.

The thing you absolutely cannot afford is to fail to get value received for your outlay, be it much or little. Ten million admissions to motion pictures a week amount to a tidy sum, and the people who pay it are guilty of inexcusable waste and thriftlessness if they tolerate shows that they do not enjoy.

Just as soon as the movie fan makes a convincing demonstration of his disapproval, the production of these futile films will cease, and probably not before. He can be heard, any time one likes to listen in the theater, expressing his likes and dislikes. He ought to go a step further than this, and get up and leave the playhouse and demand his money back at the box office, when a plot that is an affront to ordinary intelligence or an offense against good taste is the offering.

The manager is on the job; he will know when you leave, and it will not be long thereafter until he knows why, and then he will apply the necessary remedy.

As long as bad films are tolerated, they will be manufactured, and the worst result is a spreading mental disorder.

The man who pays the bills has the last word to say, in this as in every other business.

See to it that you get your money's worth

It Isn't Fair

CERTAIN abuses tolerated in connection with the motion picture business can only be explained by admitting re-incarnation as a fact.

The pirates of the Spanish Main seem to have come to life again, and their doings make the cutthroat, walk-the-plank methods of Captain Kidd and his merry crew seem clean and honorable by comparison; for the victims are usually helpless young girls, whose main fault seems to be that they are ambitious.

These girls come to New York by the scores of hundreds, determined to win fame and much money in motion pictures. They believe they can do this.

In most cases they have only a little money and very few friends wiser than themselves. Sooner or later each receives a card of invitation, signed with an unfamiliar name, but bearing every evidence of good taste and sincerity.

It informs the ambitious one that the writer has learned she is open for an engagement in the pictures, and if this

is so will she please call. She does call, and is met with a cordiality that might arouse suspicion in a star, but which pleases the innocent one.

Very adroitly she is put in possession of the information that she is needed in the work, but three or four weeks' training is absolutely necessary to prepare her, even though she may have acted for years on the stage. And the charge will be \$50.

Usually, if she seems reluctant, an assistant is called into conference, and presently a special price of \$25 is agreed to.

If it may be surmised from the conversation that a larger sum can be obtained, the aspirant for stellar roles is told that stock may be purchased in the corporation, in amounts anywhere from \$100 to \$1,000, and an investor will receive enormous dividends, and the necessary preparation for screen success without tuition. A contract is guaranteed to each investor.

Everybody in filmdom knows of the existence of these concerns, of which there are several that vary but little in their plan of operation. They all carry regular ads in the daily papers. It is from responses to these advertisements that addresses are obtained.

One concern charges an enrollment fee of \$5, a dollar each for a course of twenty lessons, and confers a diploma when these have been completed. Then the new actress is advised to have a strip of film made, just to show how well she screens.

The charge for this is only \$25. She is assured this is essential to success. The near-riot that often ensues when a young woman shows up with her strip of film and demands the star part which has been guaranteed her, and which she believes she has earned and paid for, would be very funny if it were not in very many cases so tragic.

This very thing would happen oftener than it does, but for the fact that studios and managers are safeguarded against all visitors.

Let every victim of a swindling advertisement report the fact to the Postmaster-General, Washington, D. C.

Preparedness

IT IS our pleasant duty to remind you there's just about time enough, if Thanksgiving tokens are sent now, for them to reach the soldier lads "somewhere in France" in time to make it a holiday for them. And it is none too soon for the Christmas packet, but bear in mind that transportation facilities are overtaxed. Save space all you can. Money gifts will bless the recipient, and if expended in France will afford a needed help in time of trouble. Actors know better than any other class of landmen what a homeless Christmas means, and always co-operate cheerfully. Every one of us should do his bit.

"Business Before Pleasure"



A. H. WOODS

Alexander Carr as Morris Perlmutter, Clara Joel as Rita Sismondi, the vampire, and Barney Bernard as Abe Potash.

THERE have been recently many plays and stories dealing with the motion picture industry, but at no time has there been anything so hilariously funny as the comedy, "Business Before Pleasure," which bids fair to have a record run in New York. The following are a few of the funniest and most characteristic bits of the dialogue:

"I don't care if it's moving pictures or a theater, Mr. Blanchard; if you want people to have a good time, you got to pretty near break their hearts."

"Quit your swearing! What you think this gentleman is? An actor?"

"Every business experience is experience for the moving picture business. People is going into moving pictures out of all kinds of business, from soap and perfumery to delicatessen. Everybody nowadays has got two businesses—his regular business and the moving picture business. What is there to the moving picture business, anyhow? A couple of cameras, some electric lights, a few hundred dollars secondhand furniture, and right away you can start manufacturing!"

"Don't you know what a vampire is?" "Sure! A fellow that gives a decision like five strikes and out."

"You are thinking of a *empire*, not a vampire."

"Nobody would ever trust a vampire who was happily married on the side."

"There she is, gentlemen! For six hundred and fifty dollars a week, a regular Kipling vampire!"

"Regular or not regular, for six hundred and fifty dollars she could kipple somewhere else."



Morris—Seemingly moving pictures have went to your head, Abe. Such behavior is only good for fifty feet in a five-reel fillum, but in business it lands you in bankruptcy.



CLARA KIMBALL YOUNG FILM CORP.

CLARA KIMBALL YOUNG

WHITE PHOTO

Seems to prove that people who say "Follow your nose and you'll get there," know what they're talking about—for hers has led her straight to success.

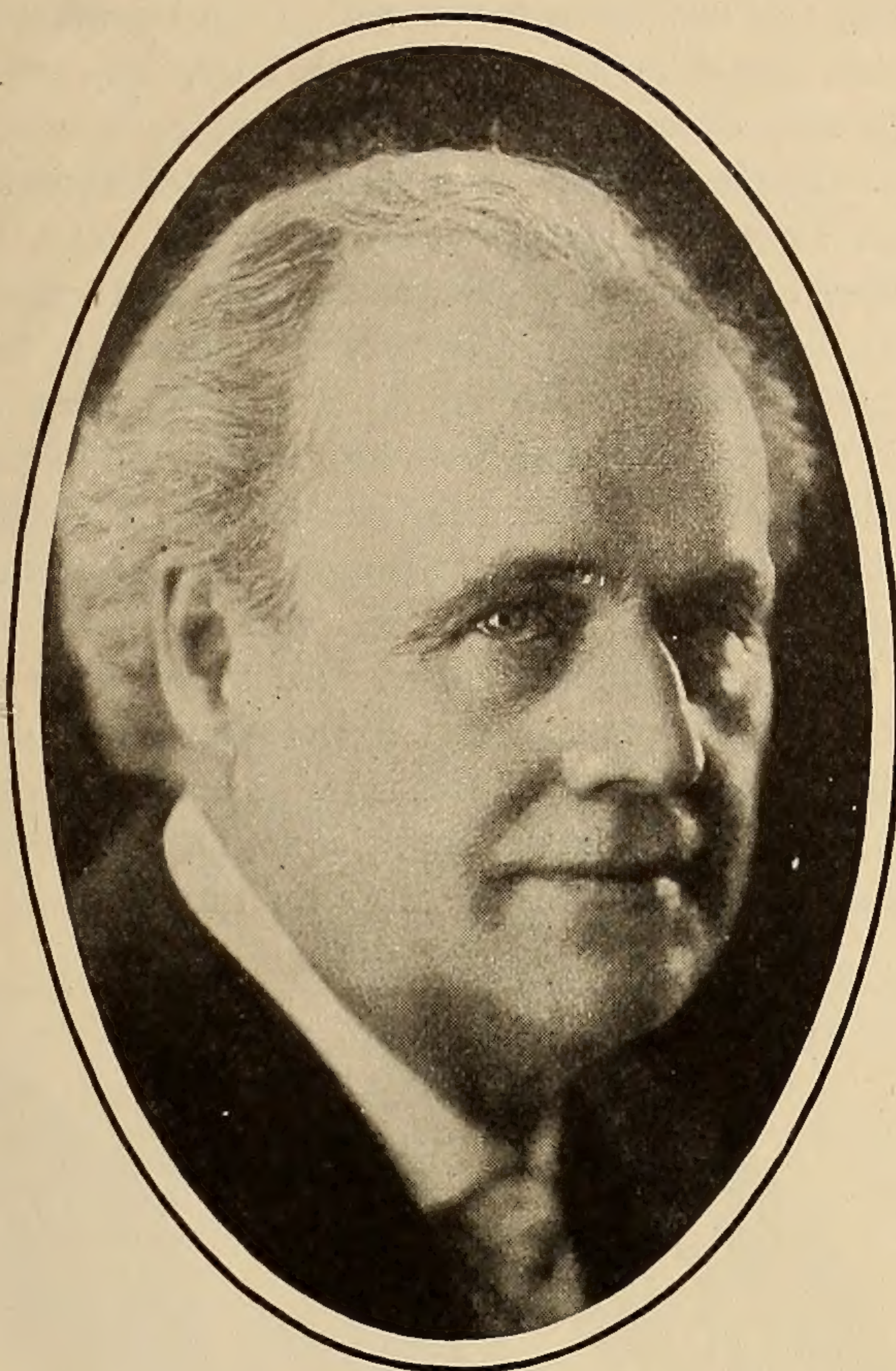
A Backward Glance—Twenty Years In the Pictures

By CLARA KIMBALL YOUNG

HEREDITY always helps or hinders. Acting runs in my family, and so it has always been easy for me. I began my stage career when I was only four years old. My father likes to tell people how at that age I made a great hit in "Ten Nights in a Barroom," singing "Father, dear father, come home with me now, the clock in the steeple strikes one." That was more than twenty years ago. Many actresses do not like to tell how old they are; I am proud of being the oldest actress in the pictures.

And father and I have played together ever since my beginning. In "Magda," which we are just finishing, he takes the part of Magda's father, but people need not pity me for the curse is only make-believe. We're great pals. One great big factor in such success as I have won, I am sure is my inherited talent and the training he has given me.

He has been on the stage all his life, too, but acting is a family failing which goes much further back. Although my father is the first to win recognition in America, in England our people for generations have been stage folks. Most noted of them all, and my own really-truly great-grand-aunt, is Sarah Scott Siddons. I knew the fact, but never cared or thought much about it, until our director in Vitagraph in the old days, William Ranous, used to say, when he thought I deserved a bit of praise, "Oh, you Clara Siddons! You can't help but be great, if you'll only work!"



My father, Edward Marshall Kimball.



I was seven years old when this picture was made.

I didn't have much of a chance not to work in those days. We all worked. We had to. It would make too long a story to tell all that I have done in pictures since that beginning, although I should like to say how I have hated some of it. No, I don't mean good and bad characters. To an actress that has no meaning; she knows she has to play both sorts of women with equal ardor and earnestness. But trifling, silly, inconsistent women and illogical plots are weary work and hard to put one's heart into, and I'm glad to feel that I am done with them forever. Great plays—nothing else—and a contract running four years, under which I must finish at least eight plays each year. That means much work, but also much money.

Notwithstanding the drudgery, I do not hesitate one minute to advise any girl or woman who is a type, and who has health, ambition and a little above average courage and endurance, to go into the pictures if she wants to. If she is sincere about it, she will be able to get in somewhere, although it will not be easy. Hard work is inevitable, and endurance will be needed after her first success to develop her best points and make a name for herself. Dogged, long-continued effort is the price of success in the pictures.

I work hard every day. I rise about seven-thirty and am usually at the studio by nine. From then until the light fails us in the late afternoon I am right there. Even if I am not working, I like to supervise all that goes on. We usually film all my scenes in a play one after the

other as fast as my director will allow; then I am free to see about my dresses, my hats, my boots, and, oh! lots of nice, pretty things it is necessary to provide.

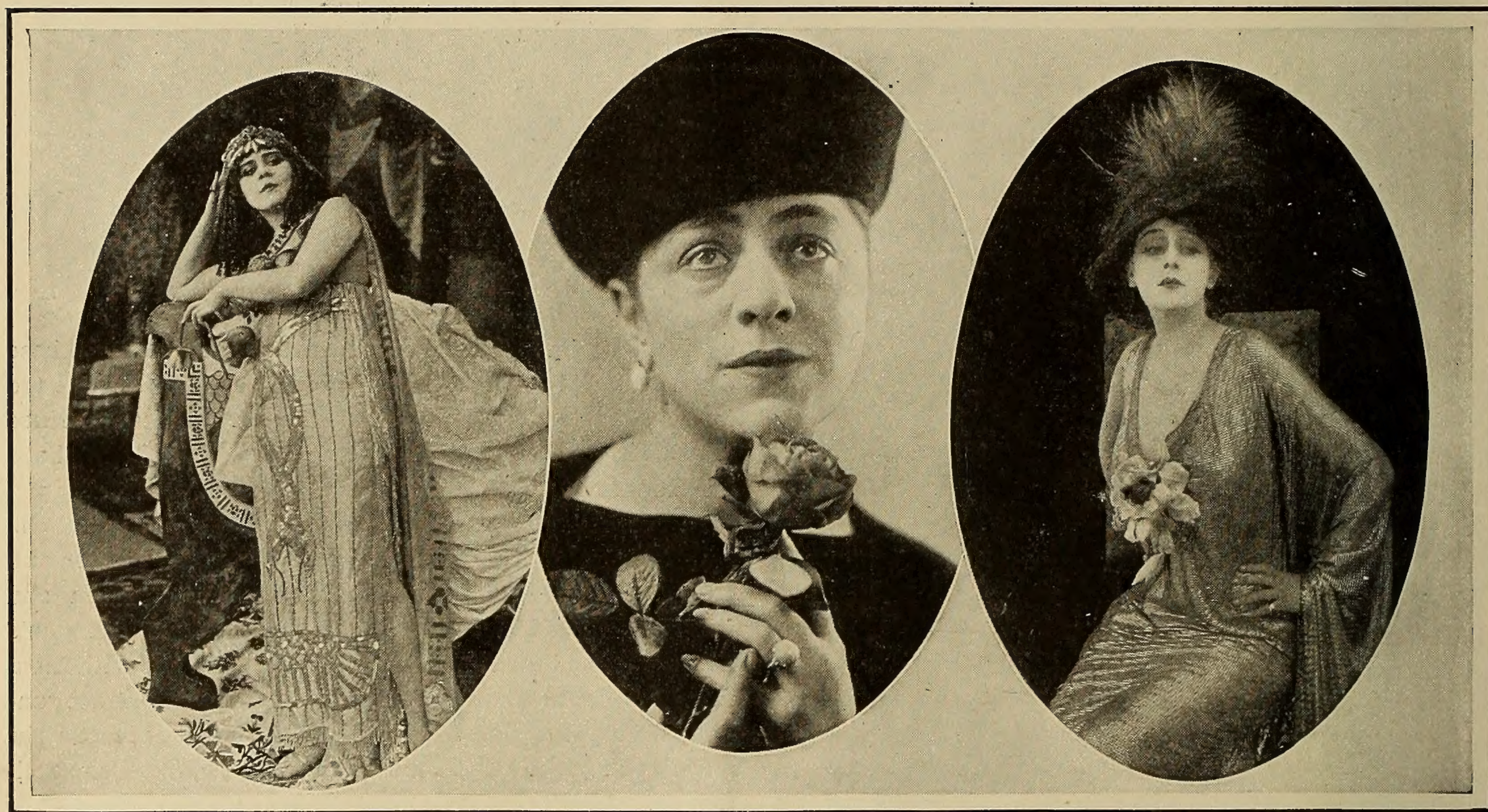
New costumes have to be created for every play. These I study out, just as I learn the lines. Then I consult with my director, and after we have decided how to dress the part, I go into executive session with my costumers and milliners. Fittings often require half a day at a time, sometimes longer, and it is weary work, and yet I thoroughly enjoy it. I think every woman loves pretty clothes, but I often think that an actress is especially lucky, because she is obliged to have the best, newest and most beautiful things. Nobody knows how much it helps me to really and truly become, for the time being, the character I have dreamed and planned these costumes for. It takes time, and costs enormously, but it is worth while.

Then there is the photographer. He has to have a day or so for each new play. FILM FUN folks and all of the people who like my work expect this. I enjoy the results when they are good, but posing is anything but easy, comfortable work, and tires me more than my scenes.

Even when I pick up a book or a magazine by way of recreation, I am on the lookout for a plot. Hundreds of manuscripts we return unread, because we do not consider original scenarios; our plays are all adapted from stage successes, books or short stories. We have to read hundreds before we find one that meets all our requirements.

In closing, shall I tell you how happy I am just now over having won, at last, what I have always wanted—the right to make only the pictures I want to, in exactly the way I wish? After “Magda” is finished, we do “The Marionettes,” and then “Shirley Kaye,” here at New Rochelle. Then we go to the West Indies to stage a play called “The Savage Woman,” which requires a tropic setting, and after that to California for an indefinite stay.

(This is the second in a series of stories written for FILM FUN by screen favorites. One will appear each month. Olive Thomas, who has never worked outside of New York before this trip to the great West to film “Broadway, Arizona,” has promised us a story when she gets back from her trip. In the November FILM FUN. Watch for it.)



FOX

Theda Bara

FOX

Valeska Suratt

METRO

Olga Petrova

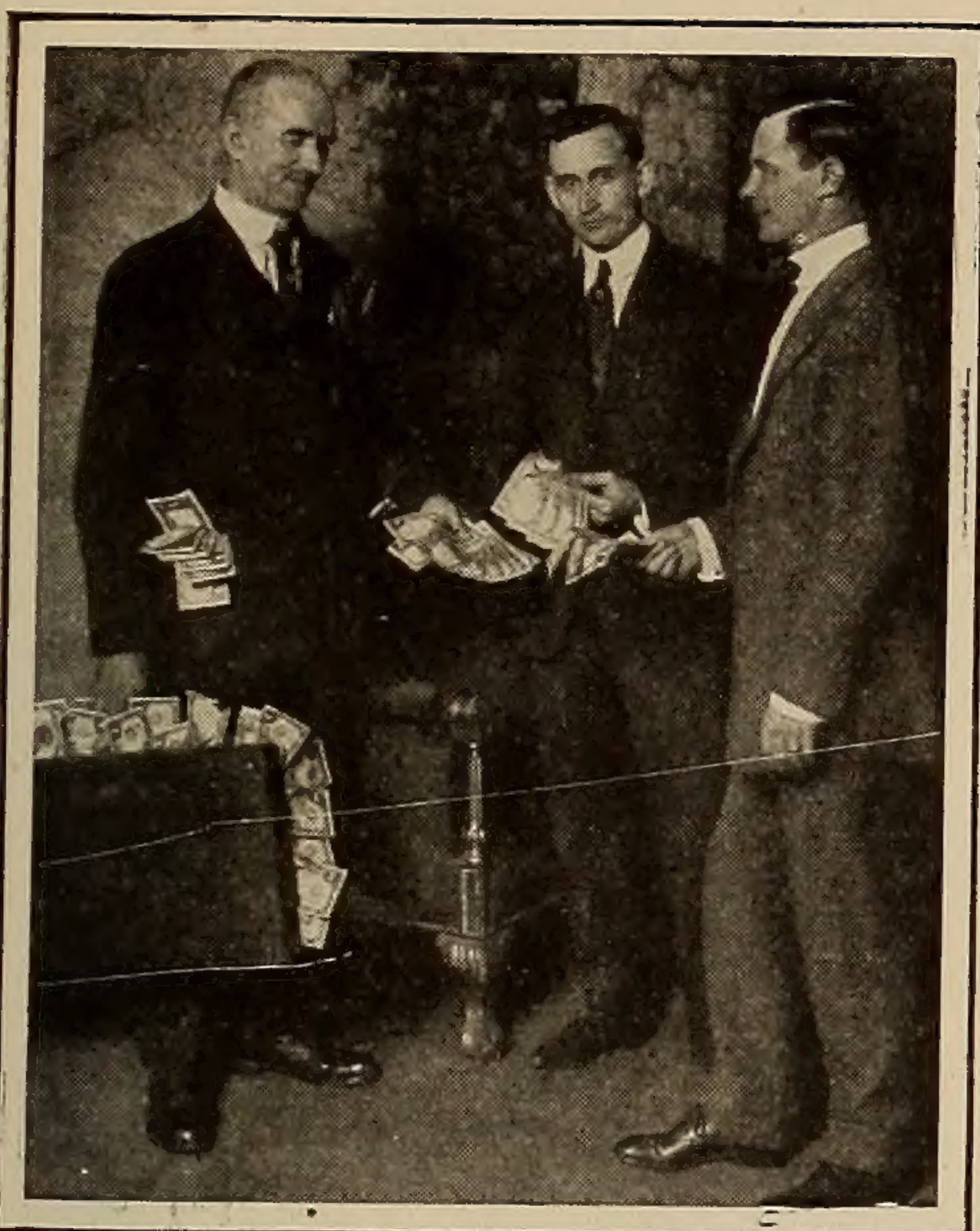
Theda, Valeska and Olga

Apologies to F. GREGORY HARTSWICK

By CHARLOTTE R. MISH

VALESKA and Theda and Olga one day
Met, and they smiled together.
Left home their daggers and went out to play,
Out in the sweet June weather.
Discarded their earrings and put on some gowns
(Not a camera was there for this scene!)
And there wasn't a trace of those murderous frowns
We're accustomed to see on the screen
From Theda,
Valeska
Or Olga.

Valeska and Theda and Olga confessed
(Without a reporter around!)
This simple good time and the way they were dressed
Just suited them down to the ground.
“But now we must haste to our arduous labors,
As, fully attired in a comb,
We've four men to kill before six with our sabers!”
Then sadly departed for home
Did Theda,
Valeska
And Olga.



VITAGRAPH

Henry H. Bliss, the winner in the essay contest conducted by the Greater Vitagraph Company, on "How America Should Prepare," receiving a thousand dollars in one-dollar bills. The judges in the contest were Hudson Maxim, the inventor; Alan R. Hawley, president of the Aero Club of America; and Albert E. Smith, president of Vitagraph.

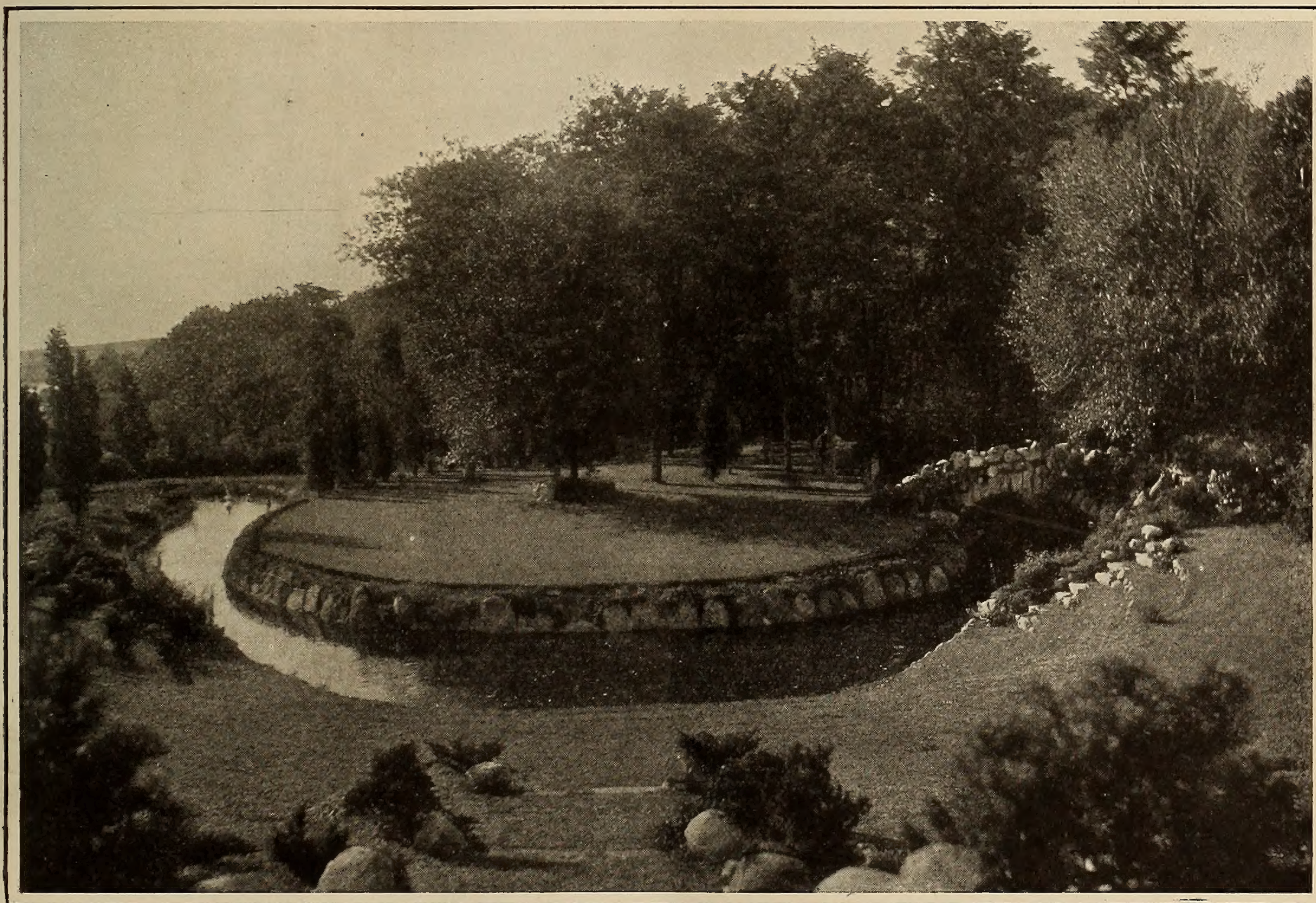
A First Aid to Sanity

That is how a returned soldier designated the little theaters back of the trenches. To a certain extent this will be true in our own land. The National War Work Council of the Y. M. C. A. has perfected plans and already has arrangements nearly completed for providing movie shows for the soldiers in training at the 343 United States cantonments, camps and posts. Eight million feet of film each week will be furnished—real entertainment, true as the camera, such as red-blooded men would select for themselves if a choice were open to them. Warren Dunham Foster, of the Community Motion Picture Bureau, who will supply these films, and who has taken very special care in his choice of subjects, has this to say: "The men don't want sob stuff. They will not be bored with pictures of mother, home and heaven, nor will they want to see soldiers depicted as specially heroic or patriotic. We will give them romance, real war photographs and farces."

Already many of these theaters are in operation. Civilians are not permitted to attend the performances.

A Helpful Hint

The work of the motion picture organizations throughout the United States was very effective in bringing about the successful over-subscription of the Liberty Loan. Women and men of the motion picture companies worked with unbounded zeal and achieved telling results. These organizations can give more effective aid in the future than they have already given, because there will be more time to work out a definite plan of campaign. The details regarding sale of the next issue will soon be announced. Think carefully about the matter and be ready.



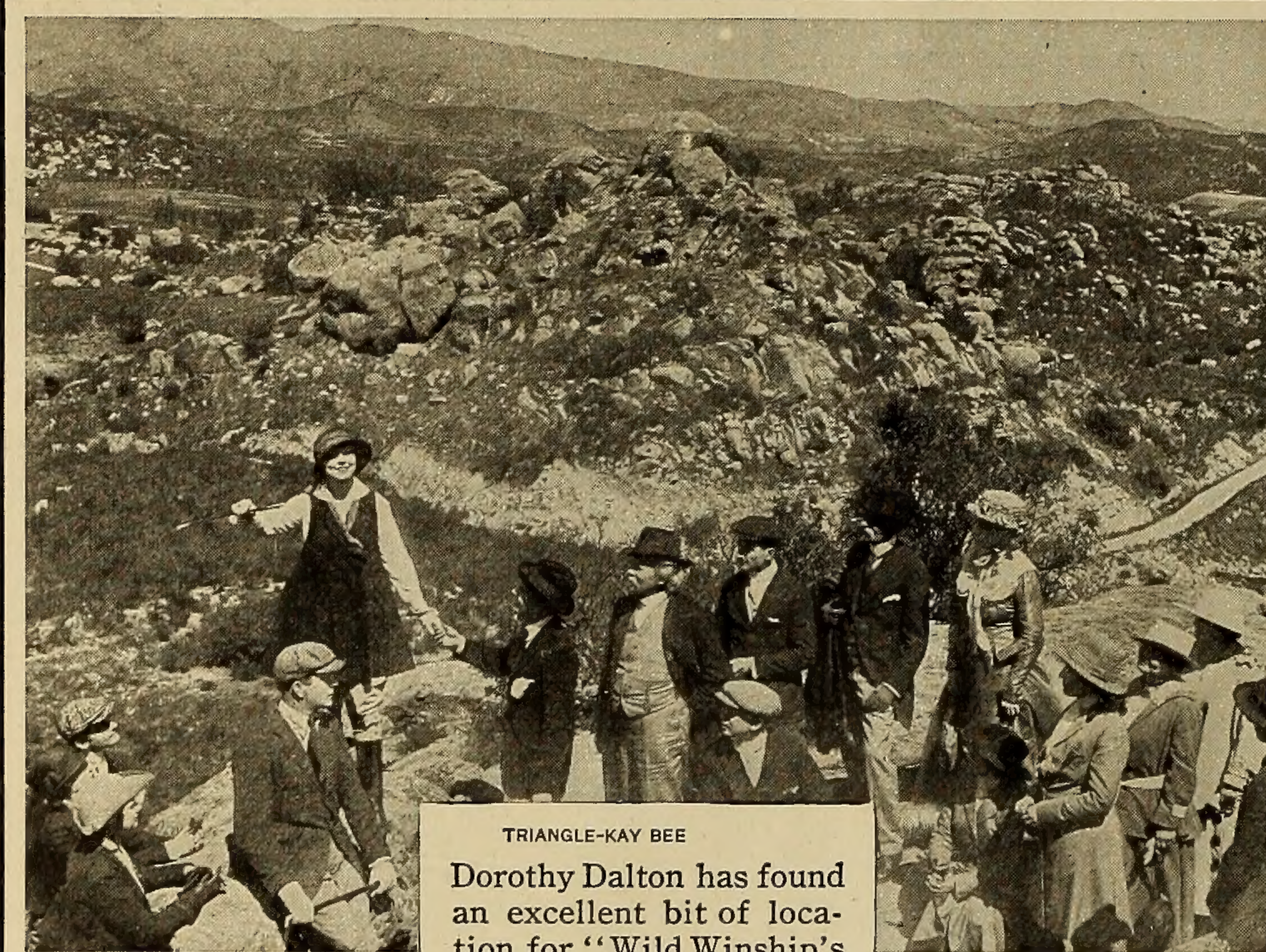
The beautiful open-air theater on Rosemary Farm, Huntington, Long Island, where a stupendous pageant, under the direction of the American Red Cross Bureau of Motion Pictures, is to be staged on October 5th. The pageant is to be filmed and will be used throughout the country to stimulate interest in the work of the Red Cross.

Hitting the Trail



METRO

Mabel Taliaferro and her entire company spent two weeks at Saranac Lake, for the purpose of filming some scenes for "The Jury of Fate."



TRIANGLE-KAY BEE

Dorothy Dalton has found an excellent bit of location for "Wild Winship's Widow," up among the

mountains about Los Angeles, and triumphantly surveys her company therefrom.



ARTCRAFT

Algeria was transplanted to Fort Lee for a while, where a village was built for Elsie Ferguson's first picture, "Barbary Sheep."



SIGNAL-MUTUAL

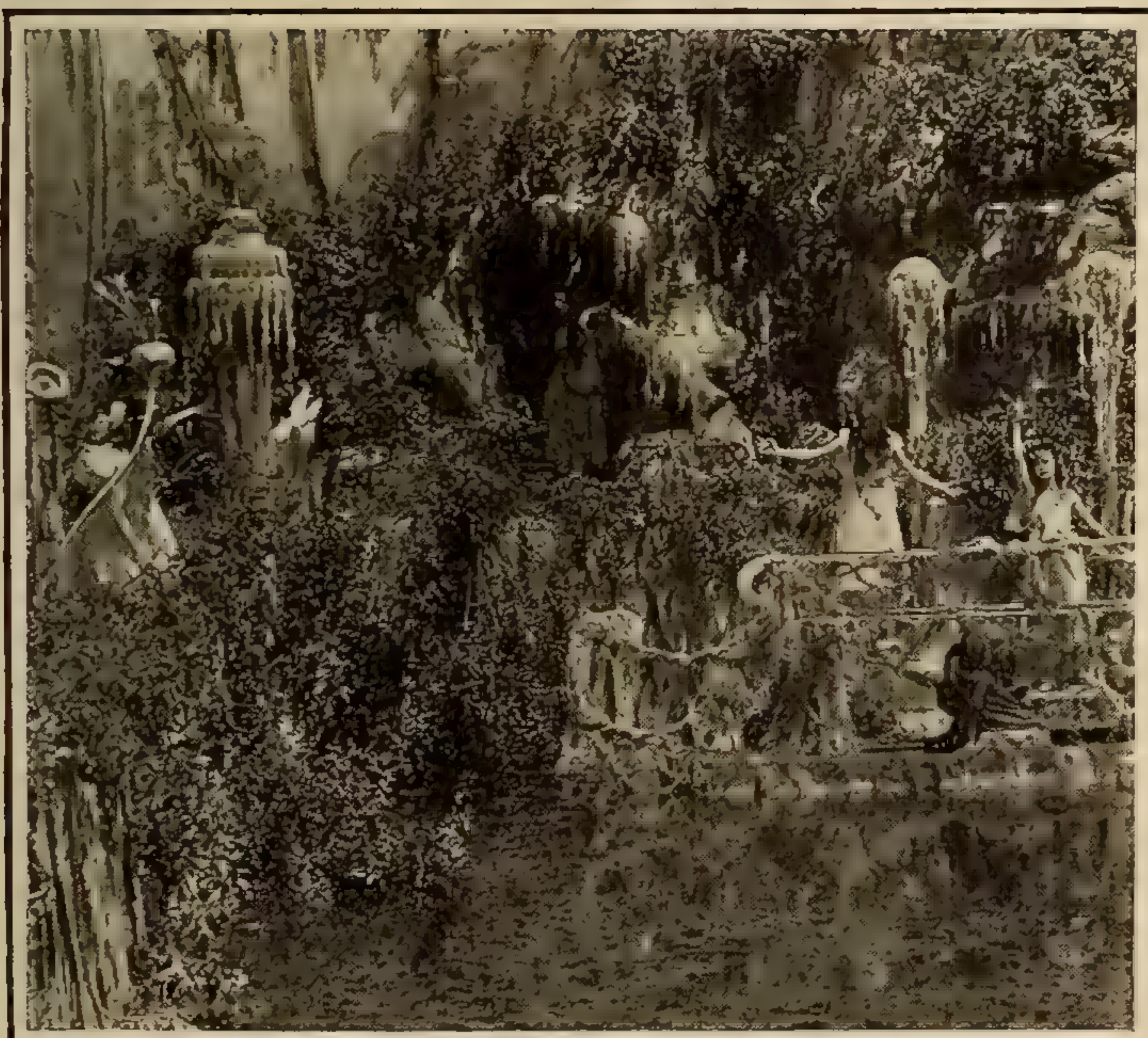
Since Helen Holmes started working there, Los Angeles has become accustomed to all sorts of thrills, and railroad wrecks are part of its daily diet. This picture shows Miss Holmes and her company starting work on the new serial, "The Lost Express."

A Convertible Village



TRIANGLE

This elaborate Dutch village was constructed at Culver City, Cal., for the production of "Wooden Shoes," in which Bessie Barriscale was the star. Its cost would have been prohibitive, even for a movie set, were it not that such a structure is convertible.



TRIANGLE

Hung with vines, moss and streamers, and aided by a clever arrangement of lights, it became a fairy village for "In Slumberland." A whole barge-load of rose petals was tipped into the water.



TRIANGLE

Abandoning all these disguises with the facility of a lightning-change artist, shorn of its eerie beauty, our village emerges as an Irish setting for Bessie Love's "Wee Lady Betty."

Photoplays Pass the Reviewing Stand



FOX

The stupendous production of "Cleopatra," in which Theda Bara stars, is said to have cost

\$500,000, and 15,000 people and 2,000 horses were used. Roman palaces, the Roman Forum, the Barge on the Nile, the Pyramids, the Sphinx and all other scenes incidental to the life story of Cleopatra were perfectly reproduced.



ARTCRAFT

Elsie Ferguson makes her initial appearance in motion pictures in "Barbary Sheep," taken from the novel by Robert Hichens. A sumptuous Oriental setting contributes much to the popularity of this play.



PARAMOUNT

No star could be better suited to his part than is Sessue Hayakawa to that of "Hushimura Togo," in the photoplay of that name. The artistic settings and the Japanese atmosphere achieved throughout make this a truly remarkable release.



NORMA TALMADGE FILM CO.

Norma Talmadge and Eugene O'Brien, in "The Moth." Miss Talmadge plays the role of a social butterfly suddenly brought to a realization of the perilous course she has been steering.

On Their Way to the Front



FOX

"The Conqueror," with William Farnum as the star, picturizing the heroic life and times of General Sam Houston, the Liberator of Texas, was photographed in California, Texas and Mexico. Sioux Indians, Texas rangers and U. S. cavalrymen appear in the production.



GOLDWYN

Tom Powers and Rubye De Remer, in a characteristic bit from "The Auction Block," by Rex Beach.



GOLDWYN

Jane Cowl's first photoplay for Goldwyn is "The Spreading Dawn," based on Basil King's *Saturday Evening Post* story. Aside from looking her customary beautiful self, Miss Cowl does some fine acting. The entire production measures up to the Goldwyn standard of excellence.



METRO

Walter Miller with Emily Stevens in "The Slacker."



METRO

FRANCIS X. BUSHMAN

Has been in his day a wrestler, a bicycle racer, an artist's model and a student of sculpture. All of which goes to prove that a motion picture idol isn't made in a day.

Comments of a Free Lance

By LINDA A. GRIFFITH

The writer is well known in the moving picture world. She began her career as a moving picture actress with the Biograph Company when it was the pioneer in this field of operation. She has since been prominently connected with the Kinemacolor and other companies and more recently was the star in her striking sociological play "Charity."

BATTLE FRONT FILMS THRILL CROWDED HOUSES

ONE OF the most interesting motion picture openings I ever attended took place at the Forty-fourth Street Theater, New York City, on August 8th, when the first and only official Italian war films to reach America were shown there. Had the pictures been dull and stupid, the unique crowd of first nighters that filled the theater would have been well worth the price of admission to see. It was something new in the way of a first night. There were no dress suits noticeable, a few Palm Beach ones; but every true Italian there—and there were many—had his coat off, revealing a bright pink or blue shirt, with a few striped ones interspersed. Whether suspenders or belts were a necessary part of the costume mattered little. Even the musicians in their Palm Beach suits left off their coats, and the occupants of the boxes were also in their shirt sleeves. Our men, suffering in their dark woolen suits, might well envy the simplicity and naturalness of this one of our Allies, which has not too much false pride to be comfortable. Even if the night be hot and humid, and a close theater be not the happiest choice of a place to spend an August evening, a visit to this theater to see these Italian war films is well worth the effort. The views which make up this film, called "The Italian Battlefront," and which were photographed by the cinemographic division of the Italian army, under the direction of the Italian General Staff, are in three parts:

1st, Italy's warfare in the Adamello, at the top of the snow-clad Alps.

2d, The battle of Gorizia, showing the capture of the supposedly impregnable Austrian fortress.

3d, Italy's warfare in the sky and on the sea.

These films make us realize the tremendous part Italy is playing in this World War. No one could help but be thrilled by the wonderful scene showing the courage, strength and endurance of Italy's brave men—it seemed there were thousands of them—in hauling a six-inch gun up the precipitous mountainsides, through soft, deep snow,



CAMPBELL STUDIOS

LINDA A. GRIFFITH

to the top of the peak, thousands of feet above the level of the sea. It was not as we had been accustomed to think of "sunny Italy," heretofore more often associated with laughing skies and vine-clad hills and a people light of heart.

CAN'T WE CHANGE THIS CIGAR SIGN?

Why does the motion picture actor, when he portrays an American business man, lawyer, financier, police official, public official or editor, invariably smoke a big, black cigar as a mark of identification? Quite as proverbial as the screen doctor with his goatee and little black bag is the screen business man with his cigar. I have visited business men in their offices, bankers, lawyers and real-estate men, and I cannot recall a single instance where I was ushered

into the presence of one who was smoking. And I have observed gentlemen conferring in their offices, with no women present, and never were they indulging in tobacco. Is it a lack of repose that makes the motion picture actor eternally puff? I have seen photoplays where every man in a scene "puffed" until it got on one's nerves. Business men of responsibility (as movie actors always are) have other things on their minds than the fragrant Havana. Cannot a motion picture actor play a scene, open a book, read, go to the telephone, talk business or even think unless he smokes? No actor who has genuine repose, the first essential of fine acting, needs the help of a cigar or a cigarette to "get by" when he portrays the man of business.

SPY PICTURES OVERDONE

As I entered the lobby of the Globe Theater to see William Fox's production of "The Spy," I was handed a large, bright yellow sheet, containing rather startling information regarding the picture. It embraced reprints from the New York Times, telling about Germany's sending many secret agents here and of American residents in Europe being in her service, all of which was set off with a headline caption in very large black letters, saying "A Box Office Riot." It may turn out to be that sort of a riot, for it is not so hard just to make money; but I hardly think there

will be any riots inside the theater when "The Spy" is shown. Mr. Fox is past grand master in the art of sensational advertising. Naturally everyone will want to see his motion picture expose of how the Kaiser operates and secures inside information, all of which is supposed to be shown in this photoplay by George Bronson Howard. Somehow it seems to me that a combination including such fine figures as William Fox, manufacturer, George Bronson Howard, author, Richard Stanton, director, and Dustin Farnum, screen star, might have collaborated on a "spy" story that could have given us at least one thrill and a small measure of novelty. But "The Spy" has the same hackneyed, conventional plot, with the lady spy and the gentleman spy, each serving a different country. They meet and fall in love and are "discovered," and later the gentleman spy refuses to disclose the whereabouts of the little book containing the names of Germany's secret agents in America, which he has secured by "cracking" a big safe in about the same time he could crack a walnut. Both spies are tortured by being suspended in air and stretched. Still the gentleman spy won't tell. Lady spy is brought in to see her lover tortured—all of which has never been done before! After far too many feet of film showing Mr. Farnum's torture, with revolting "close-ups" of his agonized face, heavily vaselined to give the appearance of perspiring blood, and scenes of the girl's agony, and their agony together, the gentleman spy makes his final refusal to give up the book of addresses which he has secured for his country. Then they are both taken out and shot. True, he served his country and gave his life in so doing. But can we never have a change? Can we not have a story of self-sacrifice for one's native land with a spiritual note such as the story of Edith Cavell? Must we always have the lady spy and the gentleman spy serving nations at war, and must they always meet on board ship and fall madly in love with each other on the first moonlight night? Cannot some producer give us a photoplay worthy of the awful conflict going on across the ocean, instead of the cheap, banal stuff that has been given us on the war subject since time immemorial?

WHERE MOVING PICTURES EXCEL

A cable dispatch to the New York *World* says that plays in England may have to be staged without scenery. The motion picture manufacturers may well stop and consider that while they have their own troubles, they have many things to be grateful for. This is one of them. Should the demand on the railroads for transport facilities in this country also be too heavily taxed during the war, there is a possibility of our having spoken drama without scenery. But the motion picture reels of celluloid, done up in neat little tins, containing the scenic beauties of our own and other lands, magnificent ballrooms or poverty-stricken hovels, as backgrounds, can very easily be shipped to the far corners of the earth with no appreciable tax on the capacity of any railroad, mail or transport service. The native of Borneo can see the photoplays with the exact "sets" that we see in the theaters on Broadway. And even aside from the war, imagine ever shipping scenery for a play to Borneo or Samburan!

THE TARDY THEATER CURTAIN

A note in the daily papers said that the Shuberts gave warning that the curtain would rise at 8:15 sharp, Western Union time, on Wilton Lackaye's presentation of "The Inner Man," at the Lyric Theater, New York, and that during the prologue no person would be seated, even if he brought his own campstool. Therefore I had an earlier dinner hour than usual and hastened to the theater to be on time. With my wrist watch conveniently at hand, I took note of the time. Eight-fifteen came and 8:15 went. Eight-twenty came and 8:20 went, and 8:30 arrived before the curtain went up, and then and thereafter any person with a check for a seat was seated. Why make these statements and then utterly disregard them? It is not fair to those who make the extra effort to be on time. The photoplay advertised to begin at a certain hour begins at that hour. Cannot our theaters presenting drama learn a simple lesson from their humble rival, the motion picture playhouse, and stop this most annoying practice of advertising a time at which the curtain is supposed to rise, and then having the play begin anywhere from a quarter to a half hour later?

THE NEWS IN PICTURES

The decision handed down by Supreme Court Justice Ordway, when he granted an injunction against a news film depicting Mrs. Grace Humiston, who so skillfully solved the Ruth Cruger mystery, was satisfying even if somewhat of a surprise. Mrs. Humiston's modesty in not wanting to appear in a film is much to be admired. In her case the decision is just. As Justice Ordway concludes, Mrs. Humiston is "not the commander of an army, a visiting ambassador or even a public official, but a private citizen entitled to be protected in her right of privacy." All well and good. But this same judge goes on to mention a similar case recently decided by the Supreme Court of the United States, where the ruling was that "it cannot be put out of view that the exhibition of moving pictures is a business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, nor intended to be regarded by the Ohio Constitution, we think, as part of the press of the country or as organs of public opinion." From this I infer that newspapers are not conducted for profit. I know I pay my pennies when I buy them, which, of course, is the very smallest part of the profit of a newspaper. There are newspapers that receive such enormous sums for advertising that in columns remote from the advertising pages a dramatic critic cannot even give an honest opinion.

Has Justice Ordway ever seen the educational films that have been shown all over the world? I wish I might have had the wonderful help that school children of to-day can receive from the animal and plant life studies shown on the screen. I had only my dry little text-book of zoology and botany. The motion pictures beat them to death. It costs a cent or two to buy an evening paper with pictures and captions of "Our Boys" marching down Fifth Avenue, and it costs ten cents or a quarter to see the same picture only larger and animated with similar captions on the screen of

a motion picture theater. We get some fine music and other films for our quarter, of course. But the "profit" part is surely vague, and as to the difference in news value, it is hard to get the justice's viewpoint.

THE RIVAL OF THE STAGE

True, many years rolled by and the newspapers had no rival in the distribution of the news, but all this is very different now. However, there is plenty of room for both, only let a distinction be drawn between cheap, sensational film producers and the reputable ones. There are even newspapers more or less "yellow." The screens of motion picture theaters flashed the picture of Miss Ruth Cruger, in a humble effort to help solve her mysterious disappearance. I do not know whether there was a charge made for this service or not, but I hardly think so. But as through life the innocent must suffer for those who do wrong, so reputable motion picture companies must pay the price along with those who in the quest for the almighty dollar are willing to commercialize events and circumstances in people's lives that are sacred to them. It is high time motion picture people ceased talking about money. Aside from any other issue, Mrs. Humiston, engaged in doing a fine, big, noble work, surely cannot afford to have the public think—as it has been educated to think in other cases by some unscrupulous motion picture people—that she received possibly ten thousand dollars for the film taken of her.

A HOPKINS-BRENON CONTROVERSY

When learned gentlemen producers of the drama condescend to a tour or a detour, such as not a few of them take, through a motion picture studio, there is usually one result. When the hurried visit is concluded, they write, for the edification of all, a brilliant article full of wise observations and clever suggestions for the improvement of the motion picture that we poor "movie" people, who have spent as many years studying and working out the possibilities of the photoplay as these interlopers spend weeks, are supposed to know nothing about. Mr. Arthur Hopkins, who sojourned in "movie-land" for five short months, tells us startling things about the motion picture in an article in the *New York Times* of July 29th. I could fill much more space than I have in answering Mr. Hopkins's foolish statements, but Mr. Herbert Brenon has made a very able reply in an article in the *Dramatic Mirror* of recent date, quite to the satisfaction of all of us.

If Mr. Hopkins thinks he was the first director to have used a black velvet drop for a background in a scene, he is much mistaken. This "experiment," which he states was a "complete success," was used in a photoplay version of the old English morality play, "Everyman." As I played "Everyman" and as the year was 1912, the facts are quite clear in my mind. Back in 1908 D. W. Griffith held many a long discussion with me as to whether he could "cut off people's legs" and have just their "top parts" play scenes. The "close-up" was invented by him. Really, this is such an old story that even Mr. Hopkins should have known it. And just a word about "settings," where Mr. Hopkins says the greatest improvement could be made. I know of no

stage setting that, from beauty of ensemble or detail, can be in any way compared with the magnificent Babylonian scenes and those of the Holy Land in Mr. Griffith's photoplay, "Intolerance." The stage has yet a long way to go to catch up with the motion picture as far as such settings are concerned. I doubt very much if it ever can reach the motion picture. "The Wanderer," a magnificent spectacle, shows how far in the matter of "sets" the stage must advance before it can achieve the art of a photoplay production such as "Intolerance."

There have been and there still are being shown in some pictures "parlor sets," where the over-generous property man puts on every piece of furniture and decorates the mantel with every ornament he can dig up in the property room. But why put all motion pictures in the same class? The stage, such a mature child as compared with the movies, occasionally shows the same bad taste in the matter of sets. Recently I saw Wilton Lackaye's new play, "The Inner Man." One act took place in a room in the home of a philanthropist who gave two hundred thousand dollars a year to charity. For a reception room in a mansion, it certainly was cheap, ugly and in very bad taste. Aside from all this, how can the stage ever hope to compare with the movies in the matter of "sets," when the latter have the whole world to choose from for their stage settings—the forests, mountains, rivers and deserts? When logs are transported by boat from the far North to southern California, and then hauled up a steep mountain, there to be built into a cabin, to get the genuine mountain scenery for a background, what is there left to say? This is only one instance. Mighty clever lighting and dull, soft tones would be necessary for a similar stage setting to approximate the beauty and reality of the natural scenery reproduced in the photoplay.

The Rival Movies

By TUDOR JENKS

SMITH and Jones ran rival movies in a Western town, And Smith's receipts kept rising up, while Jones's still ran down.

No matter what the features, results remained the same, Until Jones went to Smith's reel shop, and there he learned the game.

For Jones had run the pictures just the way they were sent in;

He ran them as the numbers came, with the first one to begin.

But Smith was wise to women's ways and how they read a book:

He put the last reel on at first and let them have a look To know how stories ended before they did begin. So, knowing human nature, he raked the money in.

There is a rule for womenfolk on which you can depend: *They all begin a story by reading the wrong end.*

A Reel Drawback

Friend—What makes you think she hasn't nerve enough to be a picture actress?

Director—Because when she asked me for a position, she registered fear.

TWINKLE, TWIN



FOX
Francis Carpenter and Virginia Lee Corbin
given five-year-old



TRIANGLE
Six-year-old Georgie Stone, featured player of Triangle.

FOX
"Babes in the Woods," one of eight fairy photoplays for the Fox kiddies.



TRIANGLE
The field for the former-day "ingenue" is constantly growing smaller, for of what use is it for her to assume short skirts and a "baby stare," when eight-year-old Thelma Salter can handle a stellar role and look the part besides?



VITAGRAPH
Bobby Coe and his three old leading lady, Aida



TRIANGLE-KEYSTONE
Being a full-fledged leading lady, Baby Spofford appears to be contemplating a strike for a raise.

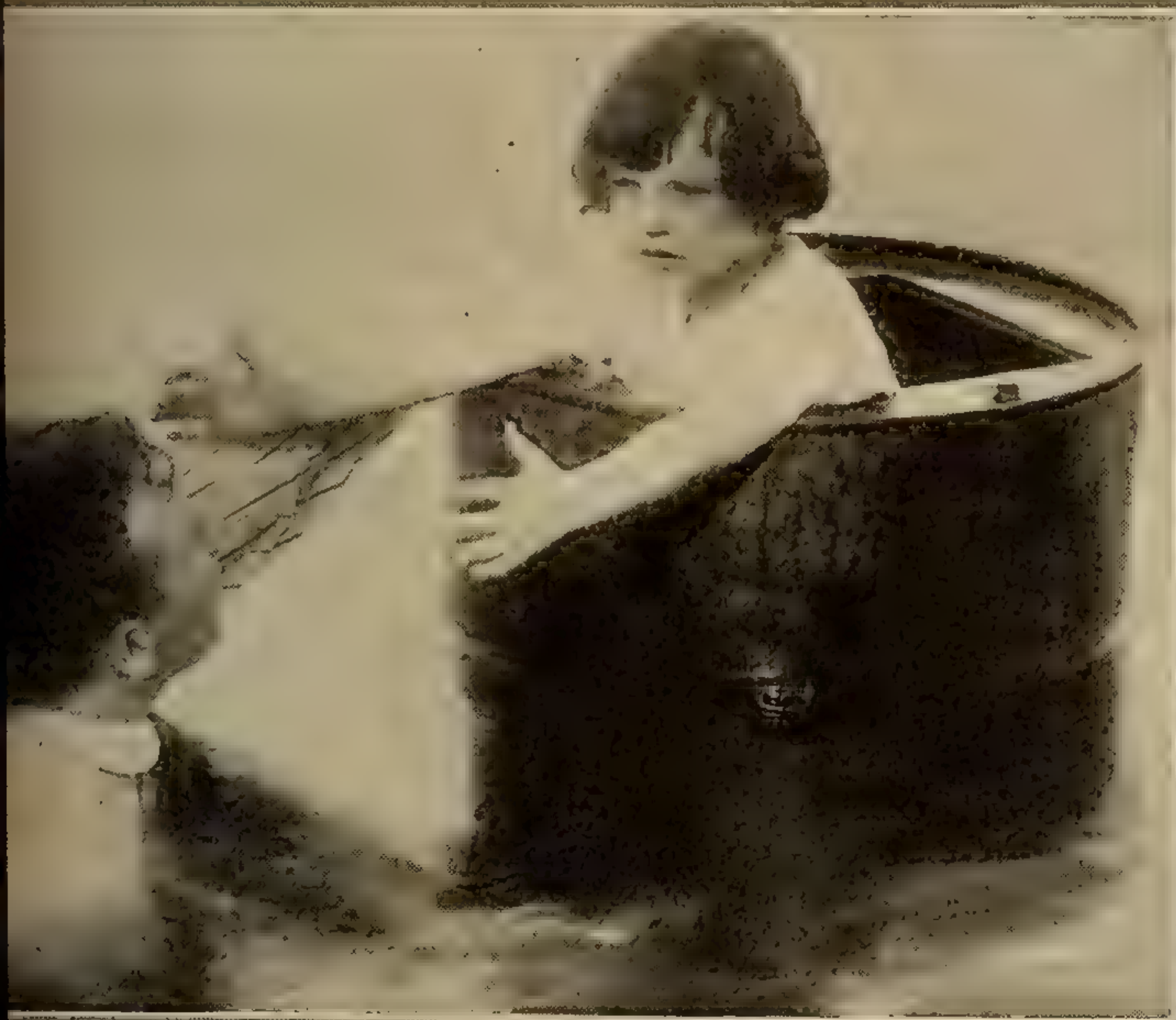


ESSANAY
"Do Children Count?" says Essanay. Which of course they do, particularly Mary McAlister, featured in that series.

E, LITTLE STAR



stars of the Fox Kiddie Fairy Stories, have just been at stupendous salaries. Their first release, "Jack Beanstalk," cost sixty thousand dollars.



PATHE
Baby Marie Osborne, in "Captain Kiddo," is distinctly "in the swim." She is only five years old and has several stellar roles to her credit.



FOX
Jane and Katherine Lee, two of the best known youngsters on the screen. The Lees, being wise, are starting early on their Thanksgiving dinner.



BALBOA
WITZEL PHOTO
Bobby Holman proves that "Never too old to start" ought to read "Never too young," these days. Twenty-two months isn't too young, anyway," says Bobby.

The Eternal Feminine in Transitory Fashions



TRIANGLE

"And ye shall walk in silk attire, and siller hae to spare," promises Susanna Blamire. So Alma Reuben thought she'd try it.



TRIANGLE-KEYSTONE

"Woman's glory—my hat!" says Ora Carew.



MAYFAIR

APEDA

"Costly thy habit as thy purse can buy," said Shakespeare. So Peggy Hyland selected this gown for "Persuasive Peggy," her first Mayfair release.



ARTCRAFT

Mary Pickford, as she appears in her newest release, "Rebecca of Sunnybrook Farm." "It matters not what Mary wears, nor how she wears it; she is still America's sweetheart." — FILM FUN.



HORSLEY-DAVID

"Loveliness needs not the foreign aid of ornament, but is, when unadorn'd, adorn'd the most," said Thomson; but he hadn't seen Margarita Fischer's newest creation.



TRIANGLE

"How sublime a thing it is to suffer and be strong," said Bryant. But raiment like this Louise Glaum wears in "Idolaters" ought to make heroism easy.

Beauty—Skin Deep and Otherwise



McCLURE

These days it doesn't seem to be so much a question of how many clothes one wears as where one wears 'em. For instance, Shirley Mason, in her party frock, looks dainty and demure, and yet——



McCLURE

"If I were to come to a party in this," says Shirley, "I'd probably be mobbed. And if you think it cheap to dress a part like this, just inquire into the price of furs."



TRIANGLE

Bessie Love revels in outdoor life. In her playtime costume, "shattering our sorry scheme of things entire," she doesn't appear to own ten of the eighteen years credited to her. But just watch the leopard change its spots——



TRIANGLE

Behold! Miss Love, all that conventionality demands, more dignified, decidedly less comfortable, back to the serious and humdrum business of being a regular Young Lady.



PARAMOUNT

VIVIAN MARTIN

Despite that carefree smile, has been working steadily through the summer months. Whether or not that work has been worth while you will have an opportunity to judge in her forthcoming releases, "The Sunset Trail," "The Trouble Buster," "Lolly Entangled" and "The Fair Barbarian."

"All the World Loves a Lover"



PARAMOUNT

Try this in your home. It will safeguard you from having some person read your newspaper over your shoulder, and serves equally well as a love scene between Billie Burke and Thomas Meigham in "The Mysterious Miss Terry."

GENERAL

All heroes belong to the Ancient Order of Handholders. No love scene is complete without one clutch at least. Witness Rodney La Rock and Marguerite Clayton in "The Rainbow Box."

GENERAL

No, Webster Campbell and Lucile Heyer aren't running away with the bank's money. Lucile is going into the hands of a receiver—for the filming of "Discounters of Money."



SELZNICK

Eva Tanguay in this scene from "The Wild Girl," her first Selznick play, soon to be released, seems to be preparing a warm reception for Stuart Holmes.



OGDEN

Lillian Walker's dimple makes her attractive enough in any attire. One of the many charming scenes in the first Ogden Pictures release, "The Lust of the Ages."



EMPIRE ALL STAR

When a man lets a woman carve the festive fowl, as David Powell is permitting Ann Murdock to do, it's a sure sign nothing can save him.

In Search of Types

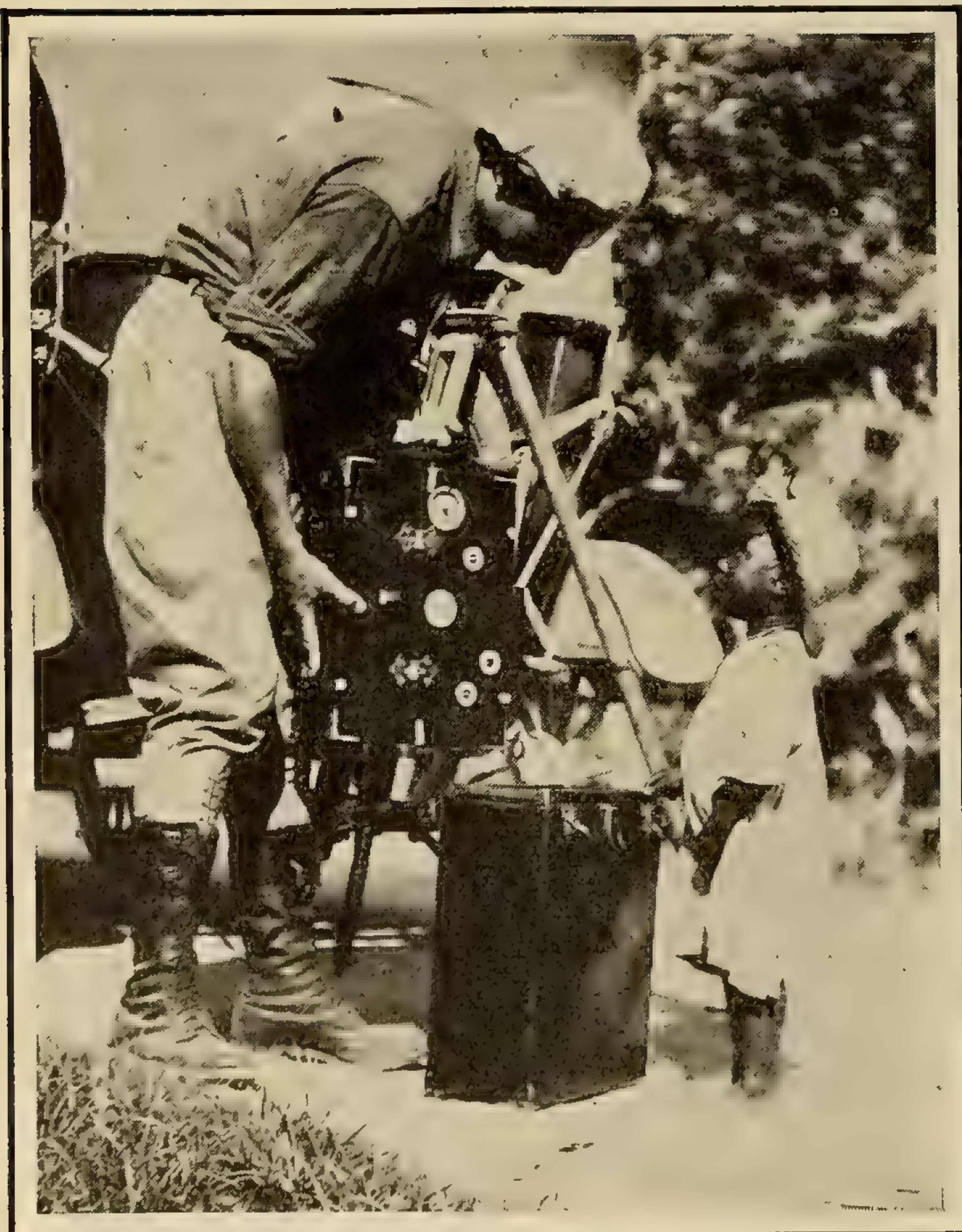


GAUMONT
A Hindu priest, one of the interesting types Mr. Van der Veer found in Trinidad, B. W. I.

WHERE once, in the "legitimate" drama, a sign reading, "This is a forest," and a small plant marked, "This is a tree," served as a satisfactory setting for one of Shakespeare's plays, theatrical producers of to-day leave no stone unturned to reproduce in exact detail the settings required for the action of their dramas, even to the smallest detail. Such, too, has been the history of the motion picture industry. In the early days of film production, when motion pictures were made for the five- and ten-cent houses and for the type of person who frequented those houses, a setting was reproduced more or less—usually less—faithfully, wherever the convenience of the director or the company was best suited. Motion pictures were a "cheap" amusement, and so they were done in a "cheap" way. But with the advent of the higher-class theater, devoted exclusively to the display of first-run feature photoplays at a twenty-five-cent, fifty-cent, one-dollar and sometimes even two-dollar admission fee, has come the more refined, more intelligent type of "fan." For them pictures must have at least a fair semblance of truth, and "faking" no longer "goes." Motion picture producers have come to realize this, and count the expense of sending entire companies of players to Saranac, Florida, Mexico and other points well worth while, if the result is a truthful, logical setting. The Gaumont Pictures are doing great work in the field of obtaining authentic types and settings. Their photographers have been to all points of the civilized and uncivilized world, bringing back with them many interesting and valuable pictures. The pictures on this page are a fair specimen of what Willard Van der Veer, a well-known cinematographer, has brought with him on his return to America after an extended trip through the West Indies.



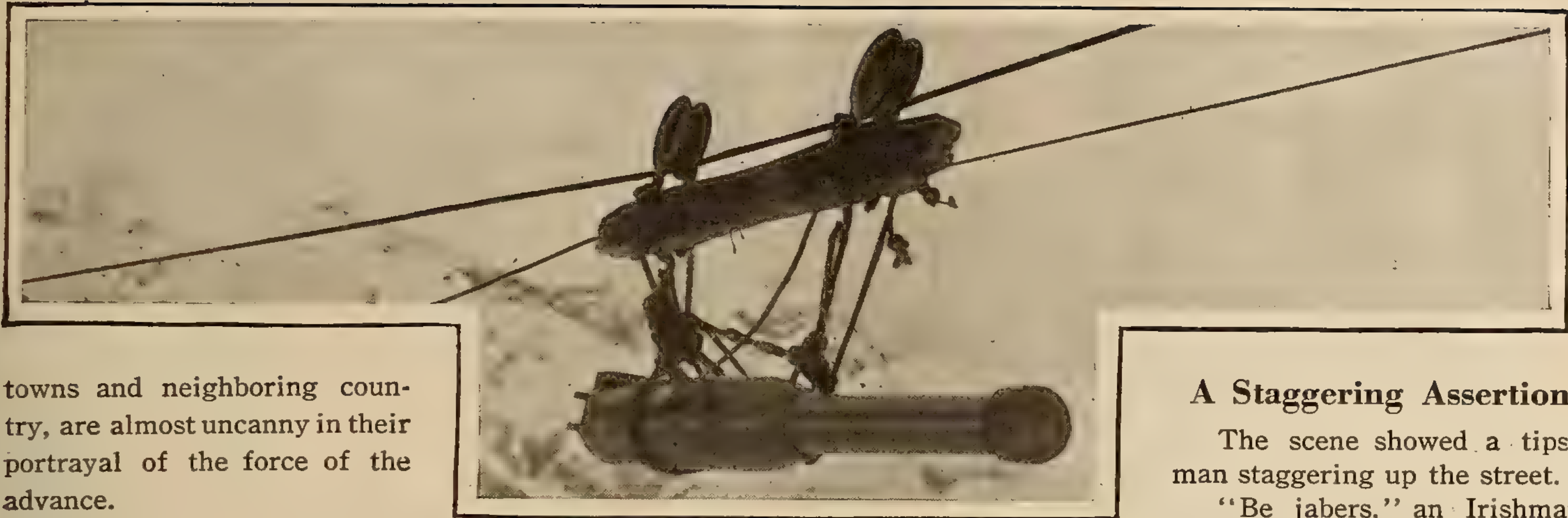
GAUMONT
A front view of the same priest. Great interest in Mr. Van der Veer's work was displayed in Trinidad.



GAUMONT
A mystified and inquiring youngster of Trinidad, examining the camera.



GAUMONT
Another photograph showing an East Indian beggar in conversation with the operator.



towns and neighboring country, are almost uncanny in their portrayal of the force of the advance.

For the first time the Italian camera men also have obtained motion pictures of an actual sea battle, from the deck of one of the fighting ships. The destruction of an Austrian submarine is pictured in detail, from the deck of the small destroyer, which not only follows the chase, but sends home the shots that sink the enemy craft.

With such detail is each scene shown that army and navy officers declare these pictures to be the most wonderful portrayal of modern warfare the camera has ever caught, especially in the scenes illustrating the Italian methods of "camouflage" and aerial observation, the camera being taken aloft in a monster Italian balloon.

Figuratively Speaking

A play of stage life was in progress, showing flashes of the chorus girls in the dressing-room.

"The man who picked out the girls for that part had a great head for figures," remarked Kriss.

"Yes," replied Kross "he certainly was a good mathematician."

Poor Consolation

Friend—Do you get your scenarios back in a hurry?

Writer—Yes, unless I send them to the studios in California; then they take longer.

This photograph shows the transportation of heavy guns across chasms by aerial ropeway.

A Staggering Assertion

The scene showed a tipsy man staggering up the street.

"Be jabbers," an Irishman remarked to his wife, "that man looks as if he had been torpedoed widout warning."

At the Movies

The first time that they ever meet,
Each gazes in surprise,
For he is strong, and she is sweet,
And both have wondrous eyes.
While he is seen to gasp for breath,
She gives her heart a clutch.
'Tis plain these two will love till death!
(I like that very much!)

But trouble intervenes straightway;
The villain soon appears.
His hair is slightly tinged with gray
A bit above the ears.
He holds her father's I. O. U.,
And, rotten to the core,
He claims the girl. They always do!
(I like that even more!)

Of course, they have an awful time;
The villain's schemes are vile.
He will not stop at any crime,
And, oh, that fiendish smile!
But virtue wins the day, depend,
For vice is bound to fall!
A hug! A kiss! A sigh! The end!
(I like that best of all!)

—Harold Seton.



JUDGE

How the average vampire-photoplay is costumed.



TAGGRAPH

Mary Anderson finds that there are one or two small things women *cannot* do as well as men, despite their frequent boasts to the contrary.

Doing Her Bit

It happened in Levy's, in Los Angeles. I had finished my meal, and the waiter had departed for the check. The conversation of the two ladies at an adjacent table was wafted to my idle ears. They—the ladies, not the ears—were very pretty, vivacious and smartly gowned. Said one:

"Done my bit? Goodness, my dear, I should say I have! I've knit socks and sweaters, discharged my German maid and hired a French one, adopted a Belgian orphan, donated to the Red Cross, bought a lot of Liberty Bonds, cut down on my meals to conserve food, and made hubby forget his frankfurters and sauerkraut! I've done lots! And you?"

"Well," said the other, "I, too, have pulled off most of the stunts you mention—and then some more some! Gracious! Let's see. I've married two Canadians, an Englishman, three Frenchmen, a Russian—and flirted with a Jap."

The waiter had returned and was standing at my elbow. I gazed at him and gasped. "The Queen of Reno?"

"Nix!" he whispered. "That is Miss Apryle Maye, leading lady at the Reelo studio. Ain't she a p'—"
I faded out!

—Harry J. Smalley.

Idols—But Not Idlers

Robert Warwick and Bud Fisher are in training at Plattsburg. Tom Forman and Walter Long (the Bottle Imp) are in the Coast Artillery at the Presidio. Bryant Washburn, Wallace Reid and Irving Cummings are doing their bit under the selective draft. From Universal City more than forty—props, camera men, actors and directors—have answered the call. These are our "own folks," and it will be of interest to their friends and admirers to know something of the conditions they will meet when they get to France.

Facilities for feeding our soldiers both at the front and in the rear, including the most advanced trenches, are astonishingly perfected, and very seldom is there any complaint as to quantity or quality of food. Arrangements for receiving and sending mail, even for the men under fire, are almost as efficient as those in cities during peace times, and unremitting effort is made to supply the dugouts as well as headquarters with papers, magazines and books.

At regular and frequent intervals men in the advance line are brought back beyond the reach of fire for rest and change—four or five days being the usual rest period. In these rest camps behind the firing line there are organized arrangements for sports, games, amateur theatricals and other amusements. Without this relaxation the tension of trench life would be intolerable.

Bachelor Wisdom

The scene showed a chorus girl making up and registering temper. "A woman isn't like wine," remarked an old bachelor to his married friend.

"No, indeed," was the rejoinder; "they never grow mellow with age."

A Fruitless Effort

Very pretty movie miss, sitting in the park;
Along comes a chappie, out for a lark.
Said he, "Little girl, you certainly are a peach!"
She answered politely, "But far out of your reach."



WORLD

PHOTO BY WHITE

It's all right to have thousands of people in love with you, but when it comes to autographing that many photographs each week, Ethel Clayton admits it's no soft job.

WHY there is no excuse for old age at forty!

As You Grow Older in Years You Can Become Younger in Body, Younger in Spirit, Younger in Ambition, Younger in Every Characteristic That Gives Greater Earning and Living Power, Greater Thought Power, Greater Pleasure-Obtaining Power and Greater Health-Promoting Power

By W. W. WASHBURN

THE number of years a man has lived does not tell how old or young he is. A man is as old or as young as his energy, his vitality, his capacity for work and play, his resisting power against disease and fatigue.

A Remarkable Personality

Swoboda, himself, is perhaps the most perfect example of what Conscious Evolution can accomplish. As Swoboda gains in years, he grows younger in enthusiasm, younger in vitality, younger in health; he is becoming stronger, more energetic, more confident, more dominant and more alive by capitalizing his creative powers through Conscious Evolution. What Swoboda is accomplishing for himself, you too can accomplish—every individual can accomplish, for every individual is governed by the same laws and principles, and every individual has it within himself to make use of these laws and principles. Swoboda's mind and body are so alert and so active that in his presence one feels completely overpowered. His personality dominates everything with which it comes in contact; yet Swoboda is real!—there is absolutely nothing mysterious about him. He knows not what fatigue is—he is a tireless worker. He delights in making sick people well and weak people strong. He loves his work because he feels he is of benefit to humanity—making a better, more vital, more potent race of men and women.

A man is only as old or as young as his memory power, will power, sustained-thought power, personality power, concentration power and brain power. He is only as old or as young as his digestive power, his heart power, his lung power, his kidney power, his liver power. Age is measured by the age of our cells, tissues and organs, and not by the calendar!

Cultivate the Cells

Everybody knows that the body and brain are made up of millions of tiny cells. We can be no younger than those cells are young. We can be no more efficient in any way than those cells are efficient. We can be no more energetic than the combined energy of those cells.

By conscious cultivation of these cells, it is as natural as the law of gravity that we become more efficient, more alive, more energetic, more ambitious, more enthusiastic, more youthful. By consciously developing the cells in our stomachs, we must improve our digestion. By consciously developing the cells in the heart, we must increase its strength in exact proportion. By consciously developing the brain cells, the result can only be multiplied brain power—and so with every organ in the body.

What we are and what we are capable of accomplishing depends entirely and absolutely on the degree of development of our cells. They are the sole controlling factors in us. We are only as young and as great and as powerful as they are.

There Is No Fraud Like Self-Deception

You may think you are young, strong, brainy, energetic, happy, yet when compared with other men or women, you are old, weak, dull, listless and unhappy. You do not know what you are capable of accomplishing because you have not begun to develop the real vital powers within you. The truth

is you are only a dwarf in health and mind when you can easily become a giant through conscious development of every cell, tissue and organ of your body and brain. By accelerating the development of the powers within you, you can actually become younger, as you grow older—yes, younger in every way that will contribute to your health, happiness and prosperity.

Conscious Evolution—The Secret

Swoboda proves that Conscious Evolution gives energy and vitality to spare, digestive power to spare, self-reliance to spare, and gives many other desirable characteristics to spare. He proves that Conscious Evolution makes people disease-proof, fatigue-proof. He maintains that to possess sufficient vitality and energy and to keep the body in normal health under the most favorable conditions is no more health prosperity than to have only enough money from day to day to meet current expenses. Great reserve health, great reserve energy is what we must acquire if we are to successfully nullify the ravages of time, and to easily overcome every adverse condition and thus enjoy the benefit of our health power and the advantage of our energy.

Beware of Health Poverty

As Swoboda says, "There are individuals who seek work only when their last cent is gone. Likewise, individuals live from minute to minute and from day to day, seeking health and energy only as they need them badly."

Conscious Evolution is for them—for everyone. It is a simple scientific and practical system by means of which every part of the brain and body is energized, strengthened, awakened, so that we become possessed of a super health and mentality—the Swoboda kind of health and mentality. Conscious Evolution makes for good fortune by developing the resources and the ability and power of personality.

Strange as it may seem, this revolutionary method of consciously awakening and developing weakened and lifeless cells requires no drugs, medicines or apparatus of any kind. It does not require dieting, deep breathing, excessive exercising, cold baths, electricity or massage. It takes only a few minutes a day, yet so startling is the effect of Swoboda's system that you begin to feel younger, renewed, revitalized, re-energized after the first day.

Swoboda Has Over 260,000 Followers!

25,000 in New York	1,200 in Cincinnati
14,000 in Chicago	2,000 in Los Angeles
15,000 in Philadelphia	1,000 in Washington
7,000 in Boston	D. C.
5,000 in Pittsburgh	
4,000 in St. Louis	25,000 in England
800 in Cleveland	162,000 in other places

Total—262,000 Men and Women

Conscious Evolution has followers all over the world, in all countries of the globe. Swoboda has followers in the Fiji Islands, in Java, in New Zealand, in Australia, in the Philippines, in China, in Japan, in Brazil, in Argentina, in Bolivia, and in all of the Southern and Central American countries as well as in Canada and Mexico.

CREATOR OF CONSCIOUS EVOLUTION



AN AMAZING BOOK FOR YOU

Swoboda has published for distribution a remarkable book which explains his system of Conscious Evolution and what it has already done. Write for this book—not because Conscious Evolution has meant so much to 200,000 other men and women, not because there is scarcely a prominent family in the country that hasn't at least one member a pupil of Swoboda, including Chas. E. Hughes, Rockefeller, the Vanderbilts, the Goulds, the Huntingtons, the Armours, the Cudahys, the Swifts—but write for the book because it means so much to YOU in multiplied living power, earning power and resisting power. It is a big book filled from cover to cover with the vital facts about yourself and how you can acquire the degree of perfection in body and mind that you so much desire. It exposes the dangers of excessive deep breathing, excessive exercise, and excessive muscular development.

Regardless of how you may feel, of how efficient you may think you are—regardless of how active, energetic and alert you may consider yourself—regardless of how happy, how contented you may pride yourself on being—regardless of how healthy, wealthy or successful you may be, you cannot afford, in justice to yourself, to miss the interesting and instructive secrets explained for the first time in this startling new book.

A mere reading of "Conscious Evolution" will so fill you with enthusiasm and ambition, that you will not rest until you have yourself acquired the Swoboda kind of health and energy by cultivating and revitalizing intensely every cell, tissue and organ in your own system. Tear out the coupon on this page, write your name and address on it or write a letter or a postal card and mail it today. Even if you gain but one suggestion out of the 60 pages you will have been repaid a thousandfold for having read it. I urge you by all means not to delay, not to say "I'll do it later," but to send NOW, while the matter is on your mind. Remember, the book is absolutely free for you to keep—there is no charge or obligation now or later. Write NOW. Address

ALOIS P. SWOBODA

2066 Aeolian Building New York City

Beware of individuals pretending to be my agents or representatives. All such are impostors and frauds.—SWOBODA.

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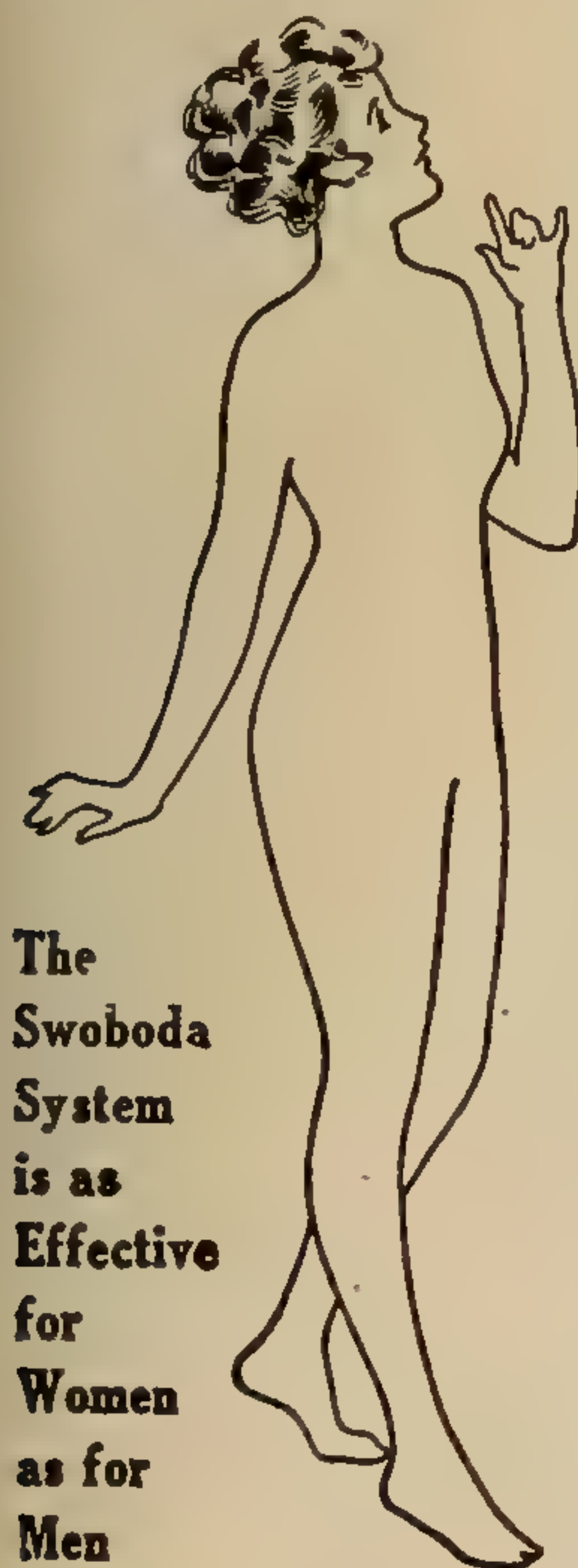
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Who's Who and Where

Billie Burke, Paramount star, after a two years' absence from the foot-lights, is returning to the stage in a new play by Clare Kummer.

Thomas H. Ince has taken over the former Biograph studios in Los Angeles for the production of photoplays which he is to produce through Artcraft and Paramount.

The motion picture rights to Samuel Merwin's novel, "Anthony the Absolute," have been sold to the Universal Film Company, and the story will shortly come to life on the screen.

Charles Ray's first picture for Paramount is called "The Son of His Father" and was picturized from Ridgewell Cullem's story of the same name. Vola Vale supports Mr. Ray in this picture.

The Balboa Company has guaranteed a position to every one of its employees lost by draft or enlistment. "Your job will be here awaiting you when you come back," said the officers of the company when bidding the boys good-bye.

The exterior scenes in "Tom Sawyer," Jack Pickford's and Louise Huff's newest production, were taken in the very locality where Tom lived seventy years ago. The entire Pickford-Huff company went to Hannibal, Mo., where Mark Twain lived as a boy.

George Ade's new crop of "Fables in Slang," which have appeared in magazines during the last year, have been made into screen material by Essanay and are twenty-five to fifty minutes in length. The first release is the fable of "The Twelve Cylinder Speed of the Leisure Class."

Arthur S. Roche is said to be writing the scenario of a motion picture play for Houdini, the man who can escape from a time-locked safe and for whom handcuffs and like restraints are without terror. With Mr. Roche to write and Houdini to act, the result should be a real thriller.

Twenty O. Henry tales have already been done in two-reel length, and the O. Henry stories sufficiently elaborate

to permit of presentation in four-reel length are to follow. These include "A Municipal Report" and "The Defeat of the City." Another series of two-reel O. Henry stories is also planned.

Mme. Alla Nazimova's first Metro picture is a seven-reel production called "A Rose-Bush of a Thousand Years," written by Mabel Wagnalls. It was published originally in *Current Opinion* and was adapted for the screen by Ethel Browning Miller. George D. Baker directed the picture.

Emily Stevens is to postpone her annual New York engagement and tour of the country in a stage production until early in 1918, for the purpose of continuing in Super-Feature pictures for Metro. Miss Stevens will for the next six months appear only in special productions de luxe for Metro, under the supervision of Maxwell Karger.

George Vere Hobart, the author of "Experience," and joint author with Edna Ferber of "Our Mrs. McChesney," has been engaged to prepare exclusive screen material for the Famous Players-Lasky Corporation. Mr. Hobart will devote the greater portion of his time to this work and is engaged in writing a photoplay for Sessue Hayakawa.

All future Rex Beach pictures, made from the stories and novels of this famous author, are to be distributed and controlled by the Goldwyn Distributing Corporation, under a contract signed by Samuel Goldfish, president of Goldwyn; Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Rex Beach himself. "The Auction Block," the latest completed Rex Beach picture, was six months in the making.

Rather than try to duplicate Fifth Avenue or Broadway in the backyard of a Los Angeles film studio, Douglas Fairbanks took his company on a 3,500-mile journey to secure the real goods for three scenes of his new picture. He was accompanied by twenty persons, and the entire trip took two weeks, allowing him three days in New York and a stop-over in New Orleans. The trip was tremendously expensive, but the result was the desired realism.

OUR READERS' COLUMN

This department belongs to the readers of FILM FUN. Write us and tell us what you think about it. If we can help you, write and tell us so. If you like our magazine, tell us about it. If you do not like it, tell us anyway. We want to know just what you think about it.

E. M. G., Wilmington, Del.—Thank you. Glad you like our magazine. Pearl White is now starring in "The Fatal Ring," and prior to her work in this serial starred in "Pearl of the Army," another serial. Preceding this was "May Blossom," a five-part Gold Rooster play, and "The Iron Claw," a serial. Creighton Hale is in "The Seven Pearls," a serial in which he is starred with Mollie King. The last record we have been able to find of Eugene Strong shows that he appeared as Robert Clayton, the artist, in "The Crimson Stain Mystery," made by Consolidated Film Corporation.

FILM FUN has received a letter from Japan, which we take great pleasure in quoting:

Dear Sirs—I beg to inform you that please write me the following letter on your Readers' Column of FILM FUN. I am a reader of FILM FUN, and I believe it is the best magazine to comfort me—my only friendly reading. I cannot find such a fine, amusing magazine in my country. I enjoy the Readers' Column especially, therefore I am anxiously awaiting the following number of FILM FUN. I hope to exchange the letter or the picture card with any reader. Yours faithfully, Tadaki Kondo, Yusenji Copper Mine, Nomigum, Ishikawaken, Japan.

We are also in receipt of the following postcard:

I am one of the most Japanese readers of the FILM FUN. I like the FILM FUN very much. I hope to exchange motion picture postcards, books and many other things with the FILM FUN's readers. Please exchange with great favor. Do you know Miss Grace Darmond? She is a skillful motion picture actress. Most admirers of the Kinema. Remember! Miss Grace Darmond in the Astra Corp. Yasuhiko Mabuchi, No. 4 Yagenbori, Nihonbashi, Tokio, Japan.

E. W. H., Alabama.—We are sorry, too, that you did not become a regular FILM FUN fan sooner, and hope that you will keep your promise not to miss another issue. Both William S. Hart and Thomas H. Ince have left the Triangle Company and are now making pictures for Artcraft. Mr. Hart's newest picture is called "The Narrow Trail" and is to be released October

You Can Tell The People Who Have Iron in Their Blood — Strong, Healthy, Vigorous Folks

**Doctor Says Ordinary Nuxated Iron Will
Make Nervous Rundown People 100%
Stronger in Two Weeks' Time
in Many Cases.**

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simply by taking iron in the proper form. And this, after they had in some cases been doctoring for months without any benefit.

"If you are not strong or well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary nuxated iron three times per day after meals for two weeks. Then test your strength again and see for yourself how much you have gained. There is nothing like good old iron to put color in your cheeks and sound, healthy flesh on your bones. But you must take iron in a form that can be easily absorbed and assimilated like nuxated iron if you want it to do you any good, otherwise it may prove worse than useless."

NOTE—Nuxated Iron, recommended above by Dr. E. Sauer, is one of the newer organic iron compounds. Unlike the older inorganic iron products, it is easily assimilated, does not injure the teeth, make them black, nor upset the stomach; on the contrary, it is a most potent remedy, in nearly all forms of indigestion, as well as for nervous, run-down conditions. The Manufacturers have such great confidence in Nuxated Iron that they offer to forfeit \$100.00 to any charitable institution if they cannot take any man or woman under 60 who lacks iron and increase their strength 100 per cent. or over in four weeks' time, provided they have no serious organic trouble. They also offer to refund your money if it does not at least double your strength and endurance in ten days' time. It is dispensed in this city by all good druggists.

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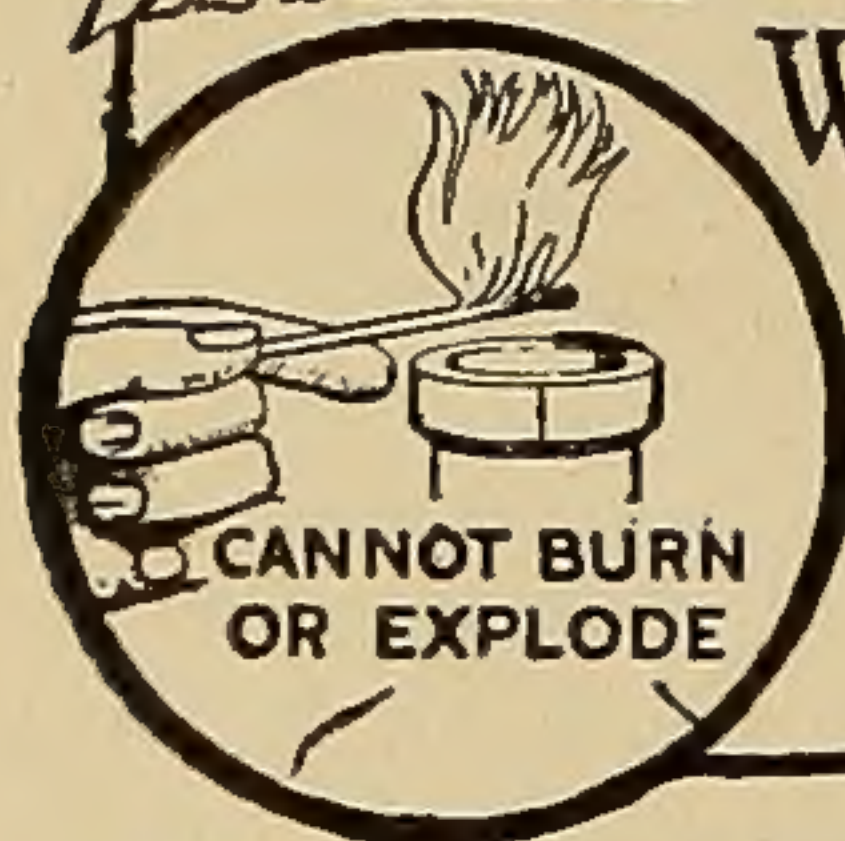
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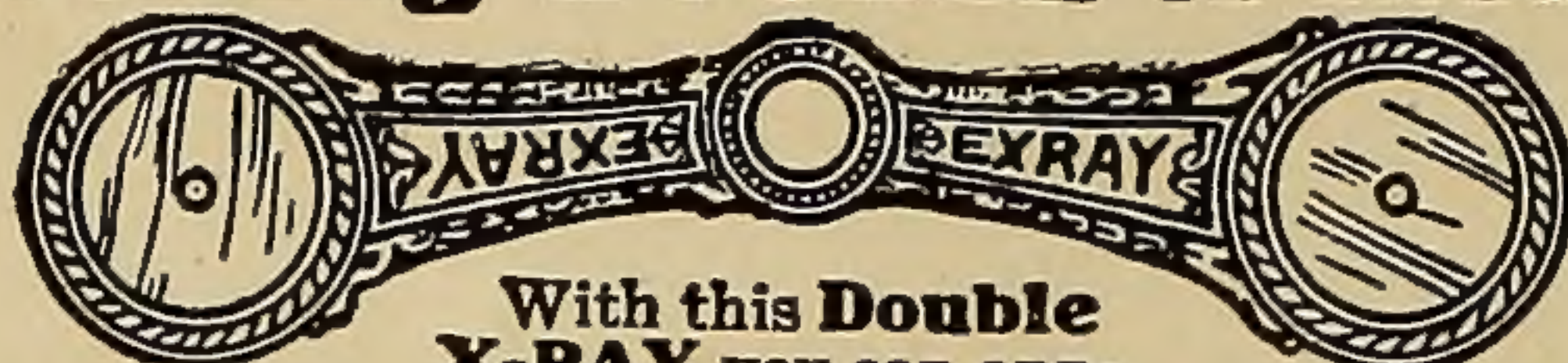
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15th. Mr. Ince's productions for Triangle were filmed in Culver City, Cal., but he has taken over the former Biograph studios in Los Angeles for the production of the plays he is to release through Artcraft. Charles Chaplin has been making pictures for Mutual Film Corporation. His latest release up to the time of going to press was "The Adventurer."

B. H., Elkin, N. C.—We are very glad that you like us, and extremely sorry that you have any complaints to register. We play no favorites but use all of them just as often as possible. Of course, we cannot use them all every month. We have recently used pictures of Mrs. Castle, Violet Mersereau and Ann Murdock, and no doubt you have already noticed the full-page portrait of Vivian Martin in this issue. We are glad you liked the picture of Grace Cunard in the July number. We like her, too. You can write to Ann Murdock in care of the Mutual Film Corporation, 220 South State Street, Chicago, Ill. Billie Rhodes is with the Christie Film Corporation, Sunset Boulevard, Hollywood, Cal. Mary Fuller can be reached at 49 West Forty-fourth Street, New York City. If they are not too busy, no doubt they will answer your letters, and perhaps send you photographs. Thank you very much for your kind wishes. We are always glad to hear from our readers.

M. K., St. Paul, Minn.—Very glad you find us of interest. We will try to use a nice picture of Billie Burke in the near future.

Film Fun

Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined.

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Film Fun, October, 1917



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